



WORLD PREMIERE

# THE CATASTROPHIST

BY LAUREN M. GUNDERSON

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From **ROUND HOUSE'S LEADERSHIP**

**L**AST SPRING, WHILE THEATRES ACROSS THE COUNTRY WERE still struggling to figure out what kind of programming they could do in the midst of a pandemic, Marin Theatre Company Artistic Director Jasson Minadakis mentioned in a call with Ryan that he was planning to ask their playwright-in-residence, Lauren Gunderson, if she was interested in adapting her husband Nathan Wolfe's book, *The Viral Storm: The Dawn of a New Pandemic Age*. Since Lauren is a playwright who we love here at Round House, having previously produced her plays *The Book of Will* and *Miss Bennet: Christmas at Pemberley*, and since Nathan is one of the world's leading virologists and infectious disease experts who specializes in pandemics, Ryan immediately told Jasson that if Lauren agreed to adapt it, Round House would love to be involved.

The play that Lauren ended up writing, *The Catastrophist*, is not an adaptation of Nathan's brilliant book—though we highly recommend you read it. Instead, she has given us something much more—a glimpse into the personal history and spiritual beliefs that drive her husband's extraordinary work. Not only do we learn about viruses and pandemics in this play, we also learn what drives Nathan and the scientists like him to put themselves at great risk in pursuit of saving us all from pandemics like the one we're living through now.

If there's anything that we've learned from this horrific year, it's that we owe a huge debt of gratitude to our scientists and medical professionals. It's hard to even imagine how much worse our lives would be if the global scientific community

hadn't worked so feverishly to create a vaccine, and if our doctors and nurses weren't all working non-stop to keep those infected alive, despite dwindling resources and a large portion of the public disregarding CDC guidance. *The Catastrophist* highlights Nathan's extraordinary work and celebrates the scientific community.

*The Catastrophist* is the first in a series of filmed plays that we'll be producing at Round House in our Winter/Spring 2021 season. Titles and creative teams will be announced in early February, with details available at [RoundHouseTheatre.org](http://RoundHouseTheatre.org). It's an exciting line up, and we look forward to sharing it with you.

All of us at Round House miss you greatly, and we can't wait until you can join us at the theatre again for a play and a conversation over drinks and food in the lobby. Until then, we hope that you and your families are staying positive and testing negative.

RYAN RILETTE | ARTISTIC DIRECTOR

ED ZAKRESKI | MANAGING DIRECTOR



## FROM THE ARTISTIC DIRECTOR OF MARIN THEATRE COMPANY

When it became clear that the pandemic was going to force the cancellation of what remained of the 2019-2020 theatre season, I began to contemplate how we would possibly continue producing new work in a world that I didn't remotely understand with a future that seemed completely unpredictable. A few things quickly surfaced: we needed to continue to foster new writing and new plays because the world needed new perspectives, new stories, and new voices, and that was the very heart of our mission. And we needed to support work that could be flexible when produced, so maybe indoors or outdoors, virtual or remote, some combination of all of those or something I hadn't even thought of. I literally had no idea and was somewhat overwhelmed by the possibilities and barriers.

So my first thought was: talk to Lauren Gunderson, our Mellon Playwright in Residence, and see if she was up for writing a new piece that could be flexible in its construction and intentionality and could be of the moment and about the future. And could she write it fast, and be ready to go into production within the year? Because the normal two-year gestation and development period wasn't going to work in the pandemic.

My second thought was that I needed to take more to her than just a list of priorities. I needed an idea of what I was asking her to write...I would ask Lauren to adapt her husband's—Dr. Nathan Wolfe's—book *The Viral Storm* into a play, a virtual piece...a something.

I contacted Lauren and asked if she would adapt Nathan's book. She immediately said "No." I gently pushed. She said "Yeah...no." I asked her to think about it.

She called me several days later and said, "It's not going to be an adaptation of his book, it's going to be more about him, and his work...and his dad...and maybe his son..."

And now, barely nine months later, we have a film of a new script from Lauren Gunderson. It's a love story, it's a story of hope, it's a story about one of the most important scientific and social thinkers of our era.

This experience is at the heart of what Marin Theatre does with new writers and new writing. The next two productions of the season will also feature new writers and new writing designed for and from this unpredictable time. Our new Associate Artistic Director Nakissa Etemad will be selecting and nurturing into existence a new play from a BIPOC playwright. I hope you'll subscribe and be part of our journey. New American writing needs your support, and I guarantee you will not want to miss any of this groundbreaking season.

I am thrilled to be on this journey with my longtime friend and colleague Ryan Rilette and his fabulous team at Round House. I only had to give Ryan, "Lauren, new writing, kinda around Nathan and his work," and he signed on. I want to thank Ryan, Ed, and everyone at Round House for their support and encouragement throughout this process. And a huge thank you to our own incredible staff, tireless Board of Directors, and phenomenal community. It's been a long time since we last made a production on the Boyer Stage, and it's good to be back.

Thanks for joining us. On behalf of our entire creative team, welcome to *The Catastrophist*.

**Jasson Minadakis**  
Artistic Director



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Artistic Director

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Nakissa Etemad  
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“We are thrilled to sponsor *The Catastrophist*. This world premiere could not have come at a more perfect time, as we celebrate the ongoing research and scientific advances that produced multiple successful vaccines that will hopefully bring an end to the coronavirus pandemic. At the same time, this global health crisis ascribes new relevance to the Jewish concept of *tikkun olam*, the responsibility we have to care for each other for the betterment of humanity. We're honored to support this newest work by our favorite playwright, Lauren Gunderson, who has become one of the most important modern voices in American theatre.”



**ROUND HOUSE THEATRE & MARIN THEATRE COMPANY**

RYAN RILETTE, Artistic Director, and  
ED ZAKRESKI, Managing Director

JASSON MINADAKIS, Artistic Director, and  
JENNA DEJA, Interim Managing Director

PRESENT

# THE CATASTROPHIST

BY LAUREN M. GUNDERSON  
DIRECTED BY JASSON MINADAKIS

## CAST

Nathan ..... **WILLIAM DEMERITT\***

## CREATIVE TEAM

Director ..... **JASSON MINADAKIS**  
Director of Photography/Editor ..... **PETER RUOCO**  
Dramaturg ..... **MARTINE KEI GREEN-ROGERS**  
Lighting Designer ..... **WEN-LING LIAO<sup>+</sup>**  
Composer/Sound Designer ..... **CHRIS HOUSTON/IMPLIED MUSIC**  
Costume Designer ..... **SARAH SMITH**  
Assistant Director ..... **CHRISTINA HOGAN**  
Producer ..... **NAKISSA ETEMAD**

**Running Time** approximately 1 hour and 20 minutes



<sup>+</sup>Member of United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.

## PRODUCTION TEAM

Director of Production ..... **SARA HUDDLESTON**  
Technical Director ..... **JEFF KLEIN**  
Camera Operators ..... **LOBSANG THINLEY, COLIN CUSAC**  
Lead Electrician ..... **DEL MEDOFF**  
Electricians ..... **KRYS SWAN, LIZ KRETER-KILLAN,  
COREY SCHAFFER**  
Assistant Carpenter ..... **MIKE FERRELL**  
COVID-19 Medical Consultant ..... **DR. STEVEN FUGARO**  
COVID-19 Compliance Officer ..... **LIZ MATOS**

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National Playwright Residency Program

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**VENTUROUS**  
Theater Fund

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Wendy Xa and Terra Marin School, Jeff Berlin, Dr. Nicholas Butowski, Gabriella Calicchio, Urban Carmel, Michael Dachowski, Aaron Davidman, Trevor Floyd, Kevin R. Free, Marti Grimminck, Charles and Asa Gunderson, Julie Hirsch, Cassandra Lopez, Ginny Reed, Shane Rogers, Kathleen and Fred Taylor, Dr. Matt Willis, Carol Wittenberg, Nathan Wolfe, Sam Woodhouse.



\*Actor appears courtesy of SAG-AFTRA, the Screen Actors Guild of America.

Find the special early  
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**THE E-BOOK (\$8):**

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# WRITING ABOUT MY HUSBAND

BY PLAYWRIGHT LAUREN M. GUNDERSON

/// You think you know your partner of a decade.  
/// And then you attempt to write a play about them.

## WHEN SAN FRANCISCO WENT INTO LOCKDOWN

in April and everyone's world catapulted into a new normal of isolation, homeschool, and a ban on all public gatherings (including my beloved theatre), Jasson Minadakis posed the idea of writing a new play about my husband. Nathan is a foremost expert on pandemics with a thrilling life of discovery, travel, and intellectual pursuit. What would a play about him look like? Would I ever consider it?

No, I would not. I first rejected Jasson's idea of creating a play about Nathan for three reasons:

First, I usually write about scientific history, not contemporary science. I've written about Marie Curie, Isaac Newton, Ada Lovelace and Charles Babbage, Henrietta Swan Leavitt and Emilie du Chatelet. I don't write about contemporary science because we don't know the end of it yet, we don't know what current science *means* at this point. We need a few decades to figure that out.

Second: We've been together for ten years, and I hadn't yet found a way to write about virology that works for the stage. The joke in our marriage is that we were set up to meet so that I would write something about Nathan's work, and I never did. "Where's *my* movie?" Nathan teased. "Where's *my* play?" I joke that he got a wife and two kids instead.

Third: My job as a dramatist is to find my character's deepest secrets, most potent traumas, darkest nights of the soul, and put them onstage for anyone to see. If the play is to work, I cannot be nice to my characters. I have to test them, to corner them, to back them to the cliff's edge of emotion, and sometimes to kick them over. Was I willing to do that to the man I love? No.

Okay, maybe.



The idea of a play started to make more and more sense. Every person has trauma, secrets, pain. And in this moment—with a global pandemic raging and ravaging communities, with a chilling rejection of science resurfacing, and with undeniable and unnecessary deaths devastating families worldwide—Nathan’s story might be more universal than ever before. I was starting to get that tangled, electric feeling that a good play idea might be blooming.

This wasn’t a good idea just because of his science, but because of his life facing mortality. His family was forced to manage and make sense of death since he was young. His work is the work of preventing mass scale death and disruption due to disease. And he has faced his own mortality more than once.

So the play started to take shape not as a story of science, but of a scientist. A scientist who is smart, determined, adventurous...but most importantly, human. A mortal man facing what we are all facing now: waves of loss, the feeling of racing against death, the feeling of being helpless against a deadly unknown.

But a good main character needs secrets, something they are forced to reckon with, something that can’t be hidden any longer. I knew Nathan’s secret because it was mine too. I won’t spoil it for you, but in this shared trauma I realized I could write a new kind of one-person play that twisted the predictable theatrical form. One where the writer is almost *in* the play, sharing the journey with the main character. You recall how a playwright must push her characters to the edge? Well, I thought, what if the character pushes back?

And with that, I knew that this was a play I could write. No. This was a play I couldn’t wait to write.

I recorded dinnertime interviews with Nathan and used them to go deeper into his past, closer to his current thinking, and to surf his dreams and new ideas. I read Nathan’s papers. I asked him questions I’d never asked before. I assumed things about him, then was corrected in my assumptions. This play made us both unpack things we’ve never stopped to unpack before. And since we were on lock down, he

was always there to interrogate. I was living with my source material. Lucky me. After much delay and indecision, I wrote the first draft in one week. Jasson was happy and (more accurately) relieved that I actually wrote the damn thing after all.

Of course I told Nathan what I was writing and asked his permission to delve into the harder parts of his life. But I didn’t tell him how the play would feel, how the story moves, the battle of writer and character, or where it ultimately goes. And

“I WAS  
LIVING WITH  
MY SOURCE  
MATERIAL.  
LUCKY ME.”

I didn’t let him read it or see it until the very first rehearsal with our brilliant actor, Bill DeMeritt.

I wanted Nathan to be not only the subject of the play but its first audience.

He laughed. He cried. He gave me several notes on the science.

The strange prism of theatre evokes new meaning and new truth from a world we think we already know. Even though it was a play about his own life, I think Nathan would admit that he learned things unknown to him. Even though it was personal, it was surprising. The scientist discovered a new story of himself.

This sounds a bit grand. But theatre can do that. It uncovers. It unpacks. It lets one person’s story flow into another’s.

A playwright must become intimate with their protagonist. A writer must face their character’s every flaw, examine every fault, challenge every choice. I love my characters because I know them so well. This, I start to understand, is what happens when you write a play about your partner. Facing the tough parts of their life head on deepens understanding and thus deepens empathy. Deep knowing and deep love are partners. I love him in new ways because, now, I know him in new ways.



Just after the New Year, playwright Lauren Gunderson sat down with her husband Dr. Nathan Wolfe to discuss his point of view on the making of her play *The Catastrophist*.

## LAUREN INTERVIEWS NATHAN

**LAUREN:** What did you first think when I told you about the idea of writing a play about you?

**NATHAN:** I don't remember—did I think it was a joke?

**LAUREN:** You might have. What did you expect that I would write about?

**NATHAN:** I should've known from your work that it would be a personal piece. I've been covered elsewhere, but never for a piece of literature, never for a piece that featured my non-scientific thinking, my family, my emotions. And so it was really different from any other exercise I've had in communicating with the public. I think what you do is a form of scientific communication. Part of what your plays do is to inform us of the human nature of science and help to give people a more holistic understanding of science, which is just not limited to hypothesis, generation, experimentation. It's people working together, it's people who are human and have lives. And so in the same way that communicating with a journalist is an outgrowth and part of the scientific process I think, it feels very natural to me that plays are a different way in which science becomes manifest and understood by the world.

**LAUREN:** When you saw the reading on the first day of rehearsal, what did you come away with?

**NATHAN:** All the pieces that I've seen have a truth to them, and there's nothing in it that feels to me particularly fictionalized. Having said that—it's a piece of art that transcends me, my work, my personality. And frankly, I think, if you're married to one of the most prolific playwrights in the world, you learn pretty quickly that

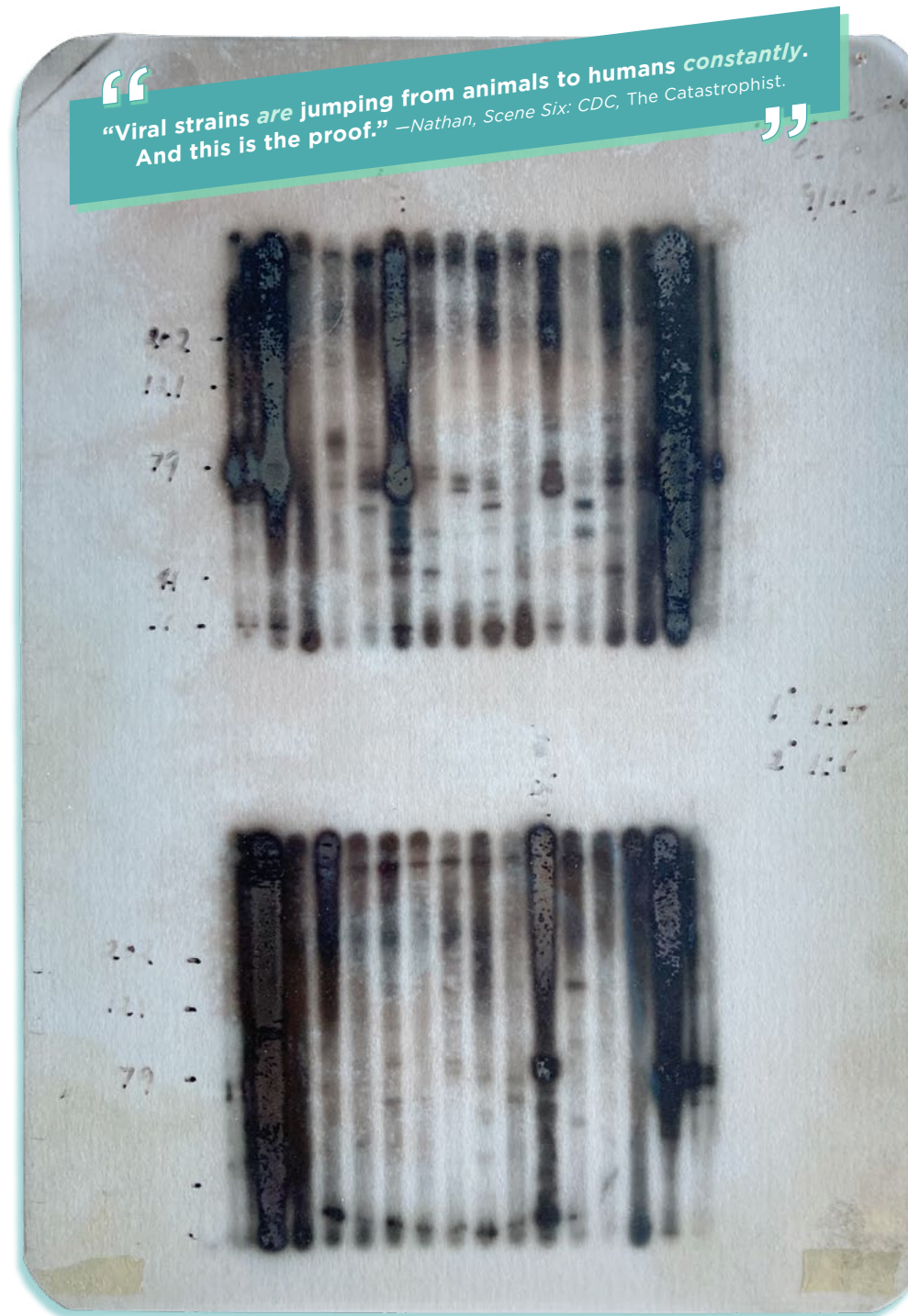
“  
IT'S A  
PIECE OF  
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”



reflections of yourself that you see in characters are best left uninterpreted, right? But the reality is it's a piece of art that exists that I'm related to but that also exists sort of independent of me. And frankly, in a way that a great piece of art is supposed to provide some sort of accurate reflection on reality, I felt it did that and I saw myself in it. Not like you would see yourself in a mirror but in a way that I often found humorous, or emotional. Of course, at the end of the day, it's a great honor to have such a talented team that you're at the center of taking time to talk about this topic and to, among other things, amplify elements of the work that I've done.

**LAUREN:** What do you wish people knew about pandemics?

**NATHAN:** These are not static things, these are rapidly-evolving. One of the things I'm thinking about is there's this interesting variant which appears to cause increased transmissibility, and so I feel like one of the things that scientists like myself can do is to help provide context. And part of the context is that I think people naturally, but erroneously, tend to view the epidemic in static terms. 'Okay, we've got a vaccine, it was proved to be efficacious, that's good news, we need to get it out there.' But the reality is that the pandemic is a living, evolving thing—these viruses evolve very rapidly, so there's a whole range of variants out there and the notion that it appears that we may have gotten lucky with this variant, that it is still amenable to protection from these amazingly efficacious vaccines. The pandemic is a range of different variants of that virus in different people around the world—some of which have different characteristics, and spread faster, or don't spread faster,



**ABOVE** This is a western blot from Nathan's study demonstrating that a hunter had been infected with simian foamy virus. This is the first clear evidence that a hunter had been infected with a non-human retrovirus.

some of which cause more disease to different people, or to other people, or less disease, some of which are more amenable to a vaccine, and some of which are less amenable to a vaccine. And the pandemic now is quite different than [what] the pandemic [will be] at every moment after, and not recognizing that this is a living, rapidly-evolving population is missing the boat on what a pandemic is.

**LAUREN:** What do you love most about science?

**NATHAN:** The magical part of science for me is a little bit like how you would think of the Oracle in some Greek play, where you have to ask the Oracle the right question, you have to ask the Oracle the question in the right way, and you have to be able to understand the answer from the Oracle in order for the Oracle to be valuable. When science is done well, what it feels to me is: humans are asking questions of the universe about its fundamental nature. And when science does its job well, it asks the question in a way that it gets an answer, the answer is meaningful and consistent over time. And that's a pretty remarkable thing to be able to do, and our capacity to do it just continues to seemingly grow. It's like the universe, as manifest in us, can ask questions about itself that are answered, and sometimes in deeply compelling ways. And so it's a pretty cool enterprise to be a part of. Cause you feel like it's a—you're at this self-reflective moment of the universe understanding itself.

# WOLFE FAMILY PHOTOS



1979

## FATHER AND KIDS

Chuck Wolfe with son Nathan (9 yrs.) and sister Julie (6 yrs.) in 1979.



1970s

## FATHER OUTDOORS

Nathan's father Chuck Wolfe in the 1970s.

## WOLFE FAMILY

Mother Carol, father Chuck, daughter Julie, and son Nathan in 1974.

1974



2000s

## CAMEROON VISIT

Chuck visits Nathan (seated, left) at a dinner hosted by Nathan's colleague in Yaoundé, Cameroon, in the early 2000s.



## FATHER AND SON

Nathan with his father Chuck in 2014.

2014



## NATHAN'S HARVARD GRADUATION

Nathan's graduation from Harvard in 1998 with his dad Chuck Wolfe.

1998



# THE DRAMATURGICAL SCIENCE CORNER

BY DRAMATURG **MARTINE KEI GREEN-ROGERS, PHD**

One of my favorite aspects of dramaturgy is that every play I work on becomes an opportunity to learn something new. For example, did you know that, contrary to popular lexicon, it is redundant to call COVID-19 a “global pandemic?” This is because the word “pandemic” in and of itself implies “global.” For this reason, I thought it may be useful to all of you who have watched, or are about to watch, *The Catastrophist* to provide a small series of basics on the science in this play.

## PANDEMICS 101

What is a pandemic, and how is that different than an epidemic or an outbreak? The short version of that answer really lies in the scale of the spread. As defined by the CDC,

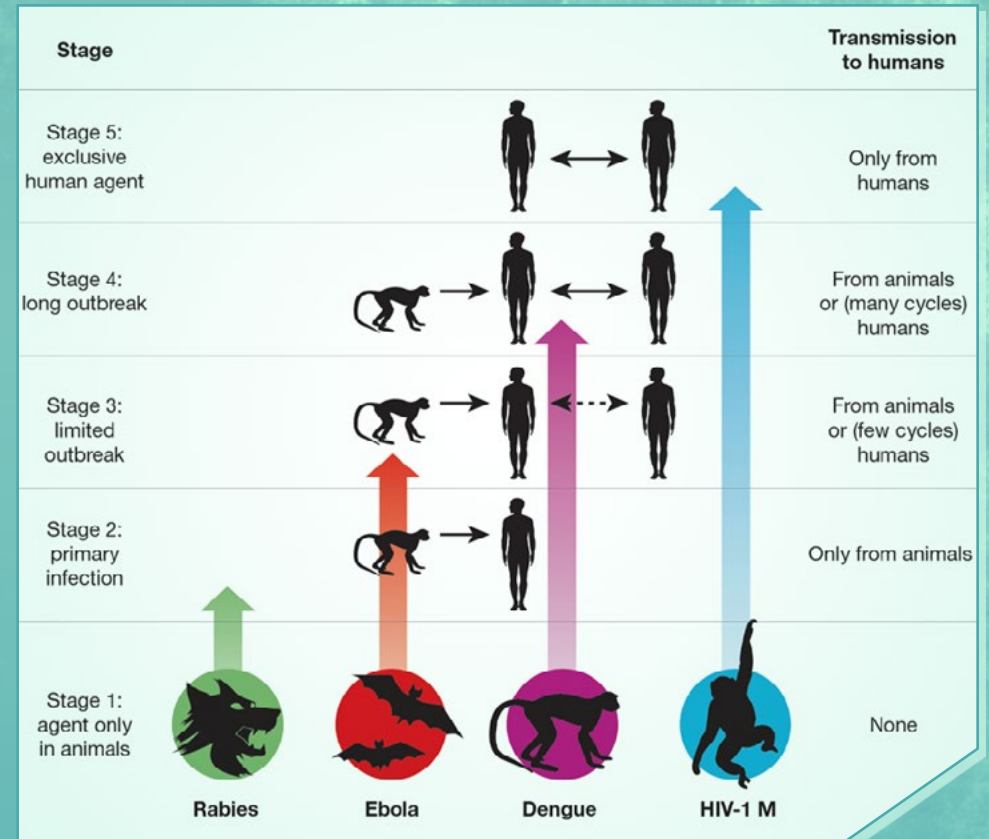
an **Epidemic** refers to an increase, often sudden, in the number of cases of a disease above what is normally expected in that population in that area. **Outbreak** carries the same definition of epidemic, but is often used for a more limited geographic area. **Cluster** refers to an aggregation of cases grouped in place and time that are suspected to be greater than the number expected, even though the expected number may not be known. **Pandemic** refers to an epidemic that has spread over several countries or continents, usually affecting a large number of people ([www.cdc.gov/csels](http://www.cdc.gov/csels)).

What is sincerely interesting about pandemics and epidemics is that the definition of these terms vary depending on the source. For example, in the book *Pandemics: A Very Short Introduction* by Christian W. McMillen, he states that:

Several infectious disease specialists at the National Institute of Allergy and Infectious Diseases at the National Institute of Health (NIH) came up with a broad framework that can work to help define what a **pandemic** is and has been. They suggested that it must meet **eight criteria**: wide geographic extension, disease movement, high attack rates and explosiveness, minimal population immunity, novelty, infectiousness, contagiousness, and severity.

McMillen goes on to point out several ideas that ring very true with our current pandemic, such as:

- “[There is a] relationship between poverty and disease and the geography of epidemics and pandemics”.
- “Fear and dread characterize epidemics”.
- “Epidemics and pandemics cannot occur without a dense and mobile population”.

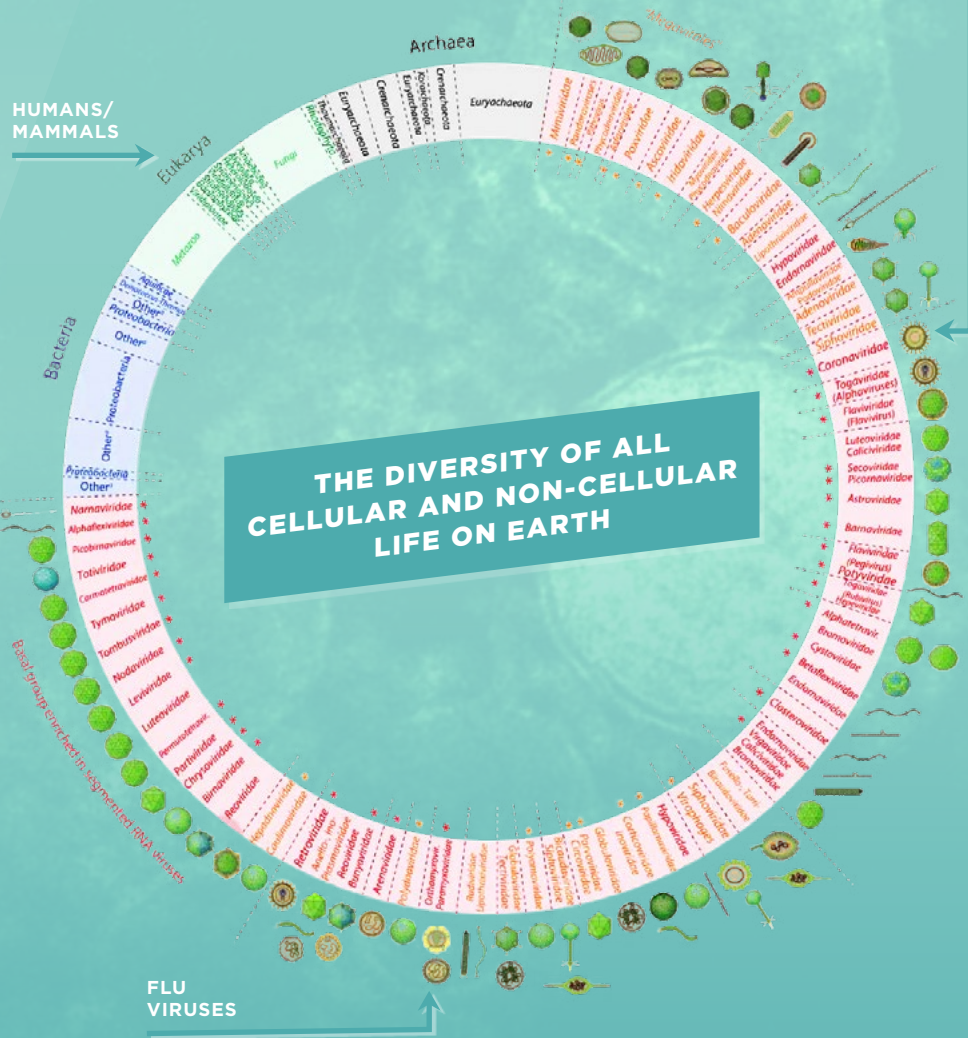


**ABOVE** Illustration of the five stages through which pathogens of animals evolve to cause diseases confined to humans—a pathogen exclusively infecting animals (Stage 1) may become transformed into a pathogen exclusively infecting humans (Stage 5). Each of the 25 major diseases discussed in this article are assigned to one of these five stages. The four agents depicted have reached different stages in the process, ranging from Rabies (still acquired only from animals) to HIV-1 (now acquired only from humans).

Source: “Origins of major human infectious diseases,” by Nathan Wolfe, Claire P. Dunavan, Jared Diamond, © Nature Publishing Group 2007. [Origins of major human infectious diseases \(nih.gov\)](http://originsofmajorinfectiousdiseases.nih.gov)

COVID-19 AND OTHER CORONAVIRUSES

HUMANS/  
MAMMALS



THE DIVERSITY OF ALL CELLULAR AND NON-CELLULAR LIFE ON EARTH

**ABOVE** The family tree of viruses that shows evolutionary relationships among viruses and cellular life, a randomly sampled set of 368 cells and viruses with major groups identified, including up to 5 viral species from each viral order or family and 34 proteomes (the complete set of proteins expressed by an organism) corresponding to only free-living organisms in Archaea (single-cell prokaryotic organisms), Bacteria (also prokaryotes), and Eukarya (plants, animals, and humans).

What is sad to acknowledge about the current pandemic is that, globally, the lack of infrastructure to deal with pandemics has not strengthened in a substantial way since the most recent pandemics in modern history. All of this is to note that maybe while it is important to figure out how to define a pandemic, the more important thing may be to figure out how to deal with a pandemic once something has been determined to be a pandemic. That leads us to the people and areas of science that deal with pandemics.

**VIROLOGY 101**

Nathan Wolfe, PhD, the subject of *The Catastrophist*, is a virologist.

**Virology** is “the scientific discipline concerned with the study of the biology of viruses and viral diseases, including the distribution, biochemistry, physiology, molecular biology, ecology, evolution and clinical aspects of viruses” ([www.nature.com/subjects/virology](http://www.nature.com/subjects/virology)). In short, a virologist is a scientist who studies everything about viruses.

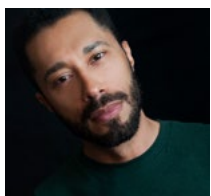
As when discussing pandemics vs. epidemics, one has to discuss virology with the fields of epidemiology and immunology. According to the CDC, **Epidemiology** is the “study of the distribution and determinants of health-related states or events in specified populations, and the application of this study to the control of health problems” ([www.cdc.gov/csels/dsepd/ss1978/lesson1/section1.html](http://www.cdc.gov/csels/dsepd/ss1978/lesson1/section1.html)). In a more wordy but maybe clearer way, it is a field of science that is interested in the **distribution** (frequency and pattern), **determinants** (causes and other factors that influence the occurrence of disease and other health events), and **application** (applying the knowledge gained by the studies to community-based practices) of health events in the population. Similarly, but definitely not the same thing, **Immunology** is “the study of the immune system” and is a “branch of the medical and biological sciences” ([www.immunology.org/public-information/what-is-immunology](http://www.immunology.org/public-information/what-is-immunology)).

These three fields of study come together in times of a pandemic to help determine the best courses of action to deal with the pandemic. **Virologists** are the scientists who are concerned with hows and the whys of the virus itself, and in cases like our current pandemic, especially the hows and whys of zoonotic viruses (the diseases/pathogens that have jumped from an animal to a human). Virologists are those scientists who either discover the beginnings of a virus spread or the point of origin of a novel virus by trying to figure out how the disease came into existence.

What this play, and Dr. Wolfe’s book, *The Viral Storm: The Dawn of a New Pandemic Age*, discusses is that sometimes a virologist’s work can be pretty “un-sexy” (for lack of a better term) but when a virologist discovers something—we should be thankful and pay attention, since they are usually the first ones to know when a disease with the possibility of becoming a pandemic begins.

Source: Science Advances (scientific journal) 25 Sep 2015, Vol. 1, no. 8 – from the article “A phylogenomic data-driven exploration of viral origins and evolution” by Arshan Nasir and Gustavo Caetano-Anollés (<https://advances.sciencemag.org/content/1/8/e1500527>)

## CAST



**WILLIAM DEMERITT** (Nathan) is an actor, writer, director, theatre educator, and dialect coach making his MTC and Round House debuts. Off-Broadway credits include *The Death of the Last Black Man in the Whole Entire World AKA the Negro Book of the Dead* at Signature Theatre Company; *Liz Swados' Violence Project* at LaMaMa ETC.; and *Mom, How Did You Meet the Beatles?* at The Public Theatre. International credits include *Hamlet* at the Bridge Lane Theater (London) and *October in the Chair & Other Fragile Things* at the Amsterdam International Fringe Festival. Regional credits include Will in *Shakespeare in Love* (U.S. premiere), Fenton in *The Merry Wives of Windsor*, Sholem Asch in *Indecent* at Oregon Shakespeare Festival; Orsino in *Twelfth Night* at Yale Rep; *We, The Invisibles* at the Humana Festival of New American Plays, Actors Theatre of Louisville; writer and co-creator of the one-man show *Origin Story* (winner, New York Innovative Theatre Award, Best Solo Performance); *Sense and Sensibility* at Dallas Theatre Center; and *The Slam Jam* at the Upright Citizens' Brigade Theatre. Film credits include *The Normal Heart*; *The Lennon Report*; *The Surrogate*; *What's Up, Lovely?*; and *Bad Luck Dandelion*. Television credits include *The Flight Attendant* (HBOMax), *NCIS: New Orleans*, *Person of Interest*, *Law & Order: SVU*, *One Life to Live*, *The Outs* (Vimeo), and *Guiding Light*. Additional credits include the audiobooks *Underground Airlines* (AUDIE nomination, Earphones award winner), *The Mortifications*, *Snapshot*, *The Wild Ones* trilogy, *The Resisters*, and the *Isaiah Coleridge* series; and Featured Narrator for *The New Yorker* and *The New York Times* on the AUDM app (streaming service for narrated long-form journalism). William has a BFA from Marymount Manhattan and an MFA from Yale School of Drama. [williamdemeritt.com](http://williamdemeritt.com), @demeritt. *Special thanks to my wife Cassandra for making this pandemic quarantine time thrive-able and not just survivable. And to Nathan and Lauren for trusting me with their story.*

## CREATIVE TEAM AND LEADERSHIP



**LAUREN M. GUNDERSON** (Playwright) has been one of the most produced playwrights in America since 2015, topping the list twice including in 2019-2020. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University and Dramatic Writing at NYU's Tisch School, where she was a Reynolds Fellow in Social Entrepreneurship. She co-authored the *Miss Bennet* plays with Margot Melcon, and her play *The Half-Life*

of *Marie Curie* is available on Audible.com. Her work is published at Playscripts (*I and You*; *Exit, Pursued By A Bear*; *The Taming*; and *Toil and Trouble*), Dramatists Play Service (*The Revolutionists*; *The Book of Will*; *Silent Sky*; *Bauer*; *Natural Shocks*; *The Wickhams*; and *Miss Bennet*), and Samuel French (*Emilie*). Her picture book *Dr. Wonderful: Blast Off to the Moon* is available on Amazon. She is currently developing musicals with Ari Afsar; Dave Stewart and Joss Stone; and Kait Kerrigan and Brian Lowdermilk. [LaurenGunderson.com](http://LaurenGunderson.com). *This is for Nathan, Charles and Asa, Carol Wittenberg and Julie Hirsch.*



**NATHAN WOLFE** (Subject and Scientific Consultant) is the Founder and Chair of Metabiota, which provides a unique data analytics platform for epidemic risk. Wolfe received his doctorate in Immunology and Infectious Diseases from Harvard in 1998. He has been honored with a Fulbright fellowship and the NIH Director's Pioneer Award. He is a World Economic Forum Young Global Leader and a National Geographic Emerging Explorer. Wolfe has published over 100 scientific publications, and his work has been published in or covered by *Nature*, *Science*, *The New York Times*, *The Economist*, NPR, *The New Yorker*, the *Wall Street Journal*, and *Forbes*, among others. Wolfe has two prominent TEDTalks that have garnered close to two million views. His critically acclaimed book, *The Viral Storm*, has been published in six languages and was shortlisted in 2012 for the Royal Society's Winton Prize. In 2011, he was named as one of the hundred most influential people in the world by *Time* magazine; *Rolling Stone* named him one of the "100 Agents of Change" in 2009; and *Popular Science* recognized him as one of their "Brilliant 10" in 2006.



**JASSON MINADAKIS** (Director/Artistic Director of MTC) is in his 15th season as artistic director of Marin Theatre Company, where he has directed *Mother of the Maid*, *Sovereignty*, *Oslo*, *Shakespeare in Love*, *Thomas and Sally*, *Guards at the Taj*, *August: Osage County*, *The Invisible Hand*, *Anne Boleyn*, *The Convert*, *The Whale*, *Failure: A Love Story*, the world premiere of *Lasso of Truth*, *The Whipping Man* (San Francisco Bay Area Critics Circle Awards for Best Production and Best Acting Ensemble), *Waiting for Godot*, *Othello: the Moor of Venice*, *The Glass Menagerie*, Edward Albee's *Tiny Alice*, the world premiere of Libby Appel's adaptation of Chekhov's *Seagull*, *Happy Now?*, *Equivocation* (SFBATCC Award, Best Director), the world premiere of *Sunlight*, *Lydia*, *The Seafarer*, *Frankie and Johnny in the Clair de Lune*, *A Streetcar Named Desire*, *said Saïd*, *Love Song*, and *The Subject Tonight is Love*. As artistic director of Actor's Express Theatre Company, he directed *The Pillowman*; *Bug*; *The Love Song of J. Robert Oppenheimer*; *Echoes of Another Man*; *Killer Joe*; *Burn This*; *The Goat or, Who is Sylvia?*; *Blue/Orange*; and *Bel Canto*. As producing artistic director of Cincinnati Shakespeare Festival, he directed *Jesus Hopped the 'A' Train*, *Chagrin Falls* (2002 Cincinnati Entertainment Award for Best Production), and numerous others, including 19 productions of Shakespeare. Regional credits include *The Whipping Man* at Virginia

Stage Company, *Cat on a Hot Tin Roof* and *Hamlet* at Georgia Shakespeare, *Copenhagen* at Playhouse on the Square (2003 Ostrander Theatre Award for Best Dramatic Production), and *Bedroom Farce* at Wayside.



**PETER RUOCCO** (Director of Photography/Editor) is an Emmy award-winning filmmaker based in the SF Bay Area. His work has been distributed nationally on KQED, NPR, Upworthy, PBS, and at film festivals across the country. He is thrilled to be part of helping the MTC and RHT team get this important new work out into the world.



**MARTINE KEI GREEN-ROGERS** (Dramaturg) is an Associate Professor at SUNY New Paltz, the Fellowship Associate at The Playwrights' Center, Past President of the Literary Managers and Dramaturgs of the Americas, and a freelance dramaturg. Her dramaturgical credits include *He Brought Her Heart Back in a Box* and *Ohio State Murders* at Round House Theatre; *The Greatest* with the Louisville Orchestra; *Four Women Talking About The Man Under The Sheet*, and *Silent Dancer* at Salt Lake Acting Company; *Fences* and *One Man, Two Guvnors* at Pioneer Theatre Company; *Clearing Bombs* and *Nothing Personal* at Plan-B Theatre; the Classical Theatre Company's productions of *Uncle Vanya*, *Antigone*, *Candida*, *Ghosts*, *Tartuffe*, and *Shylock*, *The Jew of Venice*; *Sweat* at the Goodman; productions of *King Hedley II*, *Radio Golf*, *Five Guys Named Moe*, *Blues for An Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*, *Home*, and *Porgy and Bess* at the Court Theatre; *The Clean House* at CATCO; *Hairspray*, *The Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill A Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*; and *Fences* at the Oregon Shakespeare Festival; *10 Perfect* and *The Curious Walk of the Salamander* as part of the 2006 and 2007 Madison Repertory Theatre's New Play Festival; and *A Thousand Words* as part of the 2008 WI Wrights New Play Festival. [martinekeigreenrogers.com](http://martinekeigreenrogers.com)



**WEN-LING LIAO** (Lighting Designer) is happy to be back with MTC and work with Round House for the first time. Her previous credits with MTC include *I and You*, *The Who & The What*, *The Wickhams Christmas* at Pemberley. Selected credits include *44th Humana Festival (Are You There?, Nicole Clark is Having A Baby and Flex)* with Actors Theatre of Louisville; *Gloria* and *Vietgone* at A.C.T; *White Pearl* with Studio Theater; *House of Joy* and *Quixote Nuevo* with Cal Shakes; *The Chinese Lady*, *Oedipus El Rey*, *The Resting Place*, and *Reel to Reel* with Magic Theater; *Dance Nation*, *Significant Other*, *King of the Yees*, and *Barbecue* with San Francisco Playhouse; *Native Garden* with Center Repertory Theater; *The Importance of Being Earnest* with Aurora Theater Company, *The Boy Who Danced on Air* with Abingdon Theater Company; *Chill* with Merrimack Repertory

Theater; *Milk Like Sugar* with Huntington Theatre Company; *Sense and Sensibility* with Dallas Theater Center; *Precious Little*, *Marjorie Prime*, and *Grounded* with Nora Theater Company; *Appropriate* with SpeakEasy Stage Company, *Luna Gale* with Stoneham Theater; and *A Nice Indian Boy* with East West Players. Her selected international credits include *Scarlet Stone* at Tirgan Festival in Toronto; *BodyParts/ In Spite of It* at TANZINOLTENF Festival in Switzerland; *Riz Flambe* and *Riz Souffle* at Avignon Off-Festival in France; and *Toi* at Taipei Fringe Festival in Taiwan. She earned her MFA from University of California, San Diego and BA from National Taiwan University. [wenlingliao.com](http://wenlingliao.com)



**CHRIS HOUSTON/IMPLIED MUSIC** (Composer/Sound Designer) is a pianist and composer. He records and produces as Implied Music. He has composed music and/or designed sound for over 30 productions at Marin Theatre Company, including *Oslo*; *The Legend of Georgia McBride*; *Guards at the Taj*; *The Invisible Hand*; *The Oldest Boy*; *The Convert*; *The Whale*; *Failure: A Love Story*; August Wilson's *Fences*; *Jacob Marley's A Christmas Carol*; *The Whipping Man*; *Waiting for Godot*; *It's a Wonderful Life: A Live Radio Play*; *Topdog/ Underdog*; *Othello*, *the Moor of Venice*; *The Glass Menagerie*; the world premiere of *Bellwether*; *Seven Guitars*; and *In the Red and Brown Water*. Locally, his designs and compositions have been featured at American Conservatory Theater, Aurora Theatre Company, SF Playhouse, Center REP, Magic Theatre, and the San Francisco Shakespeare Festival. [impliedmusic.com](http://impliedmusic.com)



**SARAH SMITH** (Costume Designer) is a Costume Designer and Technician local to the Bay Area. Sarah was born and raised in Boulder, Colorado, and made her way to San Francisco after graduating from the University of Puget Sounds with a BA in Theatrical Arts and Classical Studies. She has worked as a costume designer and builder in the area for the last five years. Sarah has designed throughout the Bay Area including *Mother of the Maid* at Marin Theatre Company; *Pool of Unknown Wonders: Undertow of the Soul* at Ubuntu Theatre; *Black Eagles* at African American Shakespeare Company; and *Big Love* and *The Inspector General* at The Nueva School. She has also worked on costumes for A.C.T, Berkeley Rep, San Francisco Shakespeare Festival, Menlowe Ballet, Dawson Dance, Lines Ballet, San Francisco Ballet, and Colorado Shakespeare Festival. She is currently pursuing an Associates Degree in Fashion Construction and Design from Apparel Arts in Oakland.



**CHRISTINA HOGAN** (Assistant Director) is excited to work with Round House for the first time, and to return to Marin Theatre Company as Assistant Director. Previously she has worked as a Stage Manager at MTC on *Mother of the Maid*, *Skeleton Crew* and *The Wolves*. Other Stage Management credits include *Gloria*, *Top Girls*, Edward Albee's *Seascape*, and *Men*

on *Boats* American Conservatory Theatre; *In Old Age*, *The Baltimore Waltz*, *runboyrun*, *And I and Silence*, and *Any Given Day* at Magic Theatre; *Ripped and Selkie* at Z Space; *It Can't Happen Here* at Berkeley Repertory Theatre; and *A Raisin in the Sun* at California Shakespeare Theater. Hogan has a BA in theater arts from Saint Mary's College of California.



**NAKISSA ETEMAD** (Producer), MTC's new Associate Artistic Director, is an Iranian American dramaturg, producer, and French translator specializing in new plays and musicals for over 25 years. She is Regional VP Metro Bay Area for Literary Managers and Dramaturgs of the Americas (LMDA), a Resident Artist of Golden Thread Productions, and a member of the Anti-Racism Task Force of LMDA. Recent credits include Yussef El Guindi's *Hotter Than Egypt* (2020 Colorado New Play Summit), Heather Raffo's *Noura* (Marin Theatre Company/Golden Thread), Marcus Gardley's *Play on!* commission of *King Lear* (Oregon Shakespeare Festival), and world premiere productions with Gardley, Lauren Yee, Marisela Treviño Orta, Margo Hall, and Torange Yeghiazarian. She is a frequent collaborator on Golden Thread's ReOrient Festivals of Short Plays and Bay Area Playwrights Festivals, including plays by Betty Shamieh, Naomi Wallace, Niku Sharei, Katori Hall, Garret Groenveld, Dustin Chinn, and Terence Anthony. Early highlights include the East Coast Premiere of *Resurrection Blues* by Arthur Miller (The Wilma), *Every Good Boy Deserves Favor* by Tom Stoppard & André Previn (The Wilma/The Philadelphia Orchestra), *Culture Clash in Bordertown* (San Diego Rep), and Festival Director for the 5th Annual New America Playwrights Fest – featuring new plays by Lynn Nottage, Naomi Iizuka and Polly Pen (San Jose Rep). Former dramaturg and literary manager of The Wilma Theater, San Jose Rep, and San Diego Repertory Theatre, and recipient of the 2015 Elliott Hayes Award for Outstanding Achievement in Dramaturgy for The Lark's four-city premieres of Marcus Gardley's *the road weeps*, *the well runs dry*. M.F.A. in Dramaturgy, UC San Diego.

**DR. STEVEN FUGARO** (COVID Medical Consultant) is an internist in San Francisco, where he has practiced for 35 years. He resides in Mill Valley with his wife Jill. He has been a member of the Sausalito Presbyterian Church for 25 years and is the Congregation President. Dr. Fugaro graduated from Stanford in

1977 and received his MD from Yale in 1981. He has held various faculty positions at UCSF. Dr. Fugaro is the former President of the San Francisco Medical Society. He is also the Chairman of the Board of the SF Health Plan, which oversees the MediCal program in SF.

**LIZ MATOS** (COVID Compliance Officer) is delighted to return to Marin Theatre Company, where she has previously worked as a Stage Manager (*LOVE*, *Noura*, *August Wilson's How I Learned What I Learned*, and *The Who & The What*). Locally, Liz has also worked with Magic Theatre, The Cutting Ball Theater, A.C.T. Conservatory, and PlayGround. She is a graduate of Dartmouth College and is a proud member of Actors' Equity Association."

**JENNA DEJA** (Interim Managing Director) began serving as MTC's Interim Managing Director in November 2019 through the firm Arts Consulting Group (ACG) and is thrilled to be a part of such an esteemed organization and vibrant community. Ms. Deja has more than 20 years of experience in cultural organization leadership, programming, strategic planning, human resources, facility management, and marketing. She is passionate about building and aligning strong teams and has a track record of artistic innovation, business acumen, and administrative excellence. Developing diverse programs, increasing earned and contributed revenue, and fostering collaborative relationships with board, staff, and communities are at the center of Ms. Deja's achievements. Ms. Deja joined ACG as a Vice President in 2015 as an integral part of the firm's Leadership Transition team and in 2018 became ACG's Practice Leader for Interim Management. She has delivered effective management and interim consulting services for clients such as Bravo! Vail, Long Wharf Theatre, The National Theatre, National Underground Railroad Freedom Center, New York City Opera, Marathon Center for the Performing Arts, New Jersey Symphony Orchestra, and University of North Carolina School of the Arts. Her deep belief in the value of interim management and her high-level client service skills have led to success in providing arts and culture organizations with impactful leaders. Prior to joining ACG, Ms. Deja spent 12 years at Chicago's legendary comedy theater The Second City, most recently as Managing Producer, and has held various management roles in regional theatres across the country.

COVID-19  
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The playwright has donated a portion of royalties for this play to Theatre Bay Area's Performing Arts Worker Relief Fund. Theatre Bay Area, in partnership with Dancers' Group and InterMusic SF, launched the COVID-19: Performing Arts Worker Relief Fund on March 20, 2020 as a resource for performing arts workers who are facing a loss of income due to the ongoing COVID-19 crisis. Learn more at ([TheatreBayArea.org/Page/COVID-19Relief-Fund](https://TheatreBayArea.org/Page/COVID-19Relief-Fund))



EXECUTIVE  
LEADERSHIP

**RYAN RILETTE** (Artistic Director) is in his ninth season as Artistic Director of Round House Theatre. During his tenure, he has produced five of the best-selling and highest-attended seasons in the theatre's history. His productions have received 57 Helen Hayes Awards nominations and 13 Helen Hayes Awards, including Outstanding Original New Play or Musical, Outstanding Ensemble, and Outstanding Resident Musical. Ryan created the theatre's Equal Play Commissioning program, Resident Artist program, Fair Play pay scale for artists, and Free Play ticketing program. For Round House, he has directed *Homebound*, *The Curious Incident of the Dog in the Night-Time*, *Oslo*, *Small Mouth Sounds*, *"Master Harold"...and the Boys*, *The Book of Will*, *Angels in America: Perestroika*, *The Night Alive*, *Fool for Love*, *This*, and *How to Write a New Book for the Bible*. Prior to joining Round House, Ryan served as Producing Director of Marin Theatre Company, Producing Artistic Director of Southern Rep Theatre, and co-founder and Artistic Director of Rude Mechanicals Theatre Company. He is the former Board President of the National New Play Network, and currently serves on the boards of theatreWashington and Maryland Citizens for the Arts. Ryan is a member of SDC, AEA, and SAG-AFTRA.

**ED ZAKRESKI** (Managing Director) is in his fifth season as Managing Director of Round House Theatre. He has produced the five best-selling shows in Round House history and led the theatre's \$12 million Full Circle campaign. He has been an executive leader and fundraiser in DC area nonprofit arts organizations for more than 25 years, raising more than \$120 million. Prior to joining Round House, Ed spent 12 years as Chief Development Officer at Shakespeare Theatre Company where he completed the \$75 million capital campaign to build Sidney Harman Hall and produced its \$3 million opening gala. From 1998-2005, Ed worked in Development at the Kennedy Center, ultimately overseeing a 22-member team raising more than \$11 million annually. Ed holds a degree in Arts Management from American University and frequently presents and leads workshops about management and fundraising for nonprofit arts organizations. He is the incoming Co-Chair of Montgomery County Arts Advocates.

OUR MISSION:

Round House is a theatre for everyone. We enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

READ MORE AT

[RoundHouseTheatre.org/MissionValues](http://RoundHouseTheatre.org/MissionValues)

OUR VALUES:

THEATRE FOR EVERYONE |  
ARTISTIC AMBITION |  
COMMUNITY | EMPATHY |  
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ROUND HOUSE THEATRE LAND ACKNOWLEDGMENT

In our ongoing efforts to learn more and strengthen our relationships with members of our local community, and to work towards dismantling the harmful effects of white supremacy and colonization, Round House acknowledges that our theatre, administrative offices, education center, and production shop are located on the unceded land of the Piscataway peoples. We acknowledge the Piscataway as the original caretakers of this land. We pay our respects to the Piscataway community and their elders both past and present, as well as future generations.

We also acknowledge that, as the world experiences the COVID-19 pandemic, many of us are using the internet and other technologies that are not as readily available or accessible in present day indigenous communities.

We pledge to do the work necessary to build relationships with sovereign tribal nations, to ensure that Round House becomes a more inclusive space, and to never cease ongoing learning.

Learn more about the Piscataway tribe:

[Facebook.com/PiscatawayConoyTribe](https://www.facebook.com/PiscatawayConoyTribe)  
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**Indigenous Environmental Network:** [IENEarth.org](http://IENEarth.org)

WHAT IS A LAND  
ACKNOWLEDGEMENT?

A land acknowledgement is a formal statement that recognizes and respects Indigenous peoples as the traditional stewards of a given geographic area. We share ours as part of Round House's ongoing efforts toward equity and anti-racism.



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List is current as of January 8, 2021.

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To learn more about the ways to support Round House, donor benefits, or to make a gift, visit [RoundHouseTheatre.org/InnerCircle](http://RoundHouseTheatre.org/InnerCircle) or contact the Development Department at 240.641.5352 or [Development@RoundHouseTheatre.org](mailto:Development@RoundHouseTheatre.org).

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**ROUND HOUSE THEATRE** is one of the leading professional theatres in the Washington, DC, area, producing a season of new plays, modern classics, and musicals for more than 55,000 patrons each year at our 352-seat theatre in Bethesda. Round House has been nominated for more than 197 Helen Hayes Awards and has won more than 37, including four “Outstanding Resident Play” Awards, the “Outstanding Resident Musical Award,” and the Charles MacArthur Award for Original New Play in 2016. Round House’s lifelong learning and education programs serve more than 5,000 students each year at its Education Center in Silver Spring and in schools throughout Montgomery County. Cornerstone programs include *Free Play*, which provides free tickets to teens and college students; the year-round Teen Performance Company, which culminates in the student-produced Sarah Metzger Memorial Play; Summer Camp for students in grades K-12; and a full slate of classes for adults and youth.

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Your gift helps Round House fulfill our mission of being a theatre for everyone and enriching our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

Learn more and donate today at [RoundHouseTheatre.org/InnerCircle](https://RoundHouseTheatre.org/InnerCircle)

## WHAT WILL YOUR LEGACY BE?

The Street 70 Legacy Society commemorates ROUND HOUSE THEATRE's original name as part of the Montgomery County Department of Recreation and recognizes those who have generously chosen to include Round House in their estate plans. This can be as simple as making a gift to Round House in a will or naming us as a beneficiary in a qualified retirement plan or life insurance policy.

If you're interested in joining the Street 70 Legacy Society, or if Round House is already a part of your estate plans, please contact Dina Goldman, Development Officer, at 240.670.8801 or [DGoldman@RoundHouseTheatre.org](mailto:DGoldman@RoundHouseTheatre.org).

Thank you to the following Street 70 Legacy Society members who have generously included Round House Theatre in their estate plans.

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For more information on making a legacy gift to Round House, please visit [RoundHouseTheatre.org/PlannedGiving](https://RoundHouseTheatre.org/PlannedGiving)

## MARIN THEATRE COMPANY NATIVE LAND ACKNOWLEDGEMENTS

In our ongoing efforts to learn more and strengthen our relationships with members of our local community, and to work towards dismantling the harmful effects of white supremacy and colonization, Marin Theatre Company acknowledges that our theatre and administrative offices are located on the unceded land of the Coast Miwok peoples. We acknowledge the Coast Miwok as the original caretakers of this land. We pay our respects to the Coast Miwok community and their elders both past and present, as well as future generations. The Coast Miwok are members of the Federated Indians of the Graton Rancheria, a community which includes the Southern Pomo peoples.

We acknowledge that this statement has not been created in partnership with the Coast Miwok or the Federated Indians of the Graton Rancheria. We have reached out to the leadership of the Graton Rancheria and have asked for their guidance and pledged to revisit this statement in partnership with them immediately.

We pledge to do the work necessary to build relationships with sovereign tribal nations, to ensure that Marin Theatre Company becomes a more inclusive space, and to never cease ongoing learning.

**Learn more about the Coast Miwok and the Federated Indians of the Graton Rancheria:**

**Coast Miwok on Facebook:**

[Facebook.com/SouthernCoastMiwok.com1](https://www.facebook.com/SouthernCoastMiwok.com1)

**Federated Indians of the Graton Rancheria:**

[GratonRancheria.com](https://www.GratonRancheria.com)

**Support indigenous rights organizations on a national or global level:**

[Native American Rights Fund](#)

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## ABOUT MARIN THEATRE COMPANY

Marin Theatre Company is the Bay Area's premier mid-sized theatre and the leading professional theatre in the North Bay, producing a six-show season focused on new American plays. MTC is committed to the development and production of new plays, with a comprehensive New Play Program that includes productions of world premieres, readings, and workshops by the nation's best emerging and established playwrights. MTC's numerous education programs serve more than 4,500 students from over 40 Bay Area schools each year. MTC strives to create intimate, powerful and emotional experiences that engage audiences to discuss new ideas and adopt a broader point of view. Marin Theatre Company believe in taking risks and inspiring people to participate in live theatre, regardless of personal means. MTC celebrates the intellectual curiosity of our community and believes that theatre is an important tool to help build empathy. MTC was founded in 1966 and is a 501(c)3 nonprofit organization.

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Visit our website to join our email list, learn about our plays, and purchase tickets. [marintheatre.org](https://www.marintheatre.org)

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Marin Theatre Company acknowledges the generous support of the following individuals, foundations and corporations whose contributions make our extraordinary theatre productions and education programs possible. To join our family of contributors, receive sponsorship information or if you have questions about your gift, please contact the Development Department at [development@marintheatre.org](mailto:development@marintheatre.org) or 415.322.6035. The following gifts were received between July 1, 2020 and Jan. 4, 2021.

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